

CLEVELAND ART



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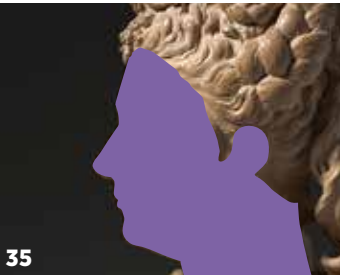
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case of works on paper presented
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FROM THE DIRECTOR

Dear Members,

On the cover of this issue is a wonderful photograph showing artist Kara Walker at work earlier in the year on a monumental drawing that appears in our exhibition *The Ecstasy of St. Kara*, opening September 10. One of the most important artists of her generation, she began this suite of new work while at the American Academy in Rome and continued to work on it well into the summer; the series will be displayed for the first time in Cleveland. Thus our cover shows the artist in the studio, rather than an image of the finished work. Walker’s themes of race, gender, violence, and the dynamics of social power are particularly relevant to our time. Director’s fellow Tyra Seals worked with curators Reto Thüring and Beau Rutland to describe Walker’s career and artistic contribution in the article that begins on page 5.

Meanwhile, a concurrent major exhibition—*Art and Stories from Mughal India*, on view through October 23—celebrates a particular strength of our Asian collection: Indian painting. Admission to that show is free to all and the works are uniquely beautiful and invariably fascinating. I urge you to bring not only yourselves but friends and family. In addition, our centennial celebration continues with another group of spectacular loans from great institutions around the world; don’t miss this chance to see these iconic masterworks alongside related works in our permanent collection.

I am pleased that the museum filled another important curatorial position over the summer. In September, Clarissa von Spee joins the museum as curator of Chinese art and head of the department of Asian art. She is an exceptional curator and an accomplished and prolific writer, bringing a remarkable range of expertise and scholarly interests, which span such diverse media as paintings and ceramics, and include both earlier traditions and the work of living Chinese artists. Since 2008, she has served as curator of the Chinese and Central Asian collections at the British Museum in London. Please join me in welcoming Clarissa and her husband, James Godfrey, to Cleveland.

And finally (or first, depending on your priorities), stop by the museum café and pick up a CMA centennial chocolate bar, made for us by Cleveland confectioner Sweet Moses.

Sincerely,

William M. Griswold
Director

Kara Walker at work in
Rome this past spring



© ARI MARCOPOLLOS

Stag at Sharkey’s: George Bellows and the Art of Sports Through Sep 18, Julia and Larry Pollock Focus Gallery. Images of sport punctuate the career of George Bellows (1882–1925), best known for his boxing subject *Stag at Sharkey’s* (1909) in the CMA collection. This focus exhibition showcases two dozen works alongside this masterpiece.

Premier exhibition sponsor: Hahn Loeser
Media sponsor: *Cleveland Magazine*

BIG: Photographs from the Collection Through Oct 9, Mark Schwartz and Bettina Katz Photography Gallery. Large-scale photographs offer the opportunity to explore new, immersive relationships between the viewer and the image.

This exhibition is funded by the Friends of Photography of the Cleveland Museum of Art. Exhibition booklet generously funded by Herbert Ascherman Jr.

Art and Stories from Mughal India Through Oct 23, Kelvin and Eleanor Smith Foundation Exhibition Hall. This exhibition features 100 paintings and 39 objects that celebrate the dazzling and influential painting tradition of the Mughal Empire from the 16th to 18th century. With the recent acquisition of the Catherine Glynn Benkaim and Ralph Benkaim Collection, the CMA is now home to some of the world’s finest examples of this engaging and vibrant art form.

Presented in part by the E. Rhodes and Leona B. Carpenter Foundation. Sponsored by Glenmede Investment and Wealth Management.

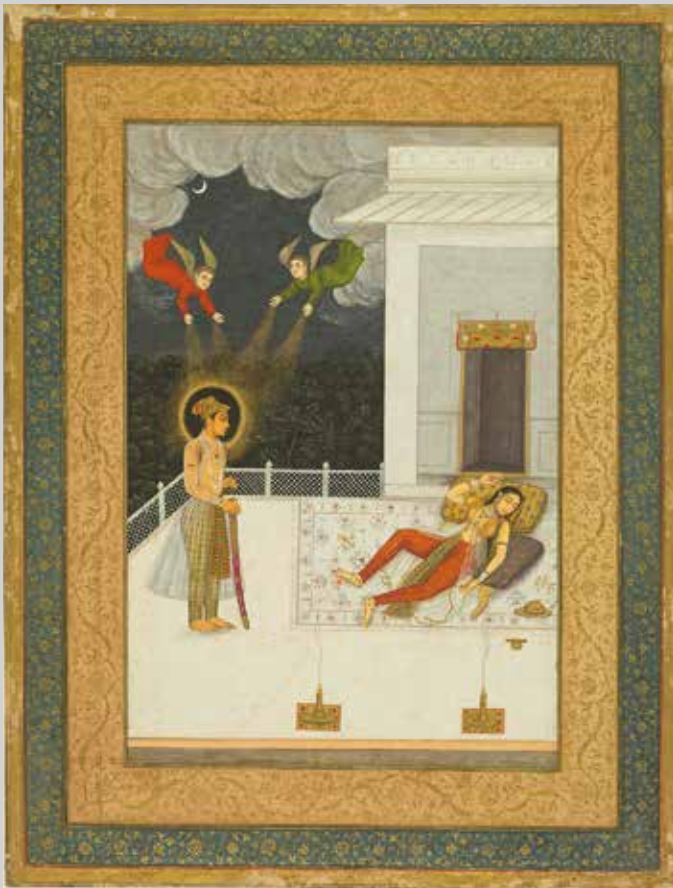
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Elegance and Intrigue: French Society in 18th-Century Prints and Drawings Through Nov 6, James and Hanna Bartlett Prints and Drawings Galleries. Sumptuous designs, classical tales, political zeal, and erotic rendezvous pervade this selection of more than 90 prints, drawings, and decorative objects.

Dan Graham/Rocks Through Dec 4, Transformer Station. Organized in collaboration with the artist, this exhibition revolves around Graham’s long-standing interest and involvement with the history of rock and roll, featuring his seminal video *Rock My Religion* and a recent example of his large-scale pavilions, as well as photographs and prints.

The Ecstasy of St. Kara / Kara Walker: New Work Sep 10–Dec 31, Kelvin and Eleanor Smith Foundation Exhibition Gallery. Monumental new drawings by the artist famed for exploring themes around the oppression of African Americans.

The dream of Zulaykha from the Amber Album, c. 1670. Mughal India. Opaque watercolor and gold on paper; 21.9 x 15.4 cm (painting). Gift in honor of Madeline Neves Clapp; Gift of Mrs. Henry White Cannon by exchange; Bequest of Louise T. Cooper; Leonard C. Hanna Jr. Fund; From the Catherine and Ralph Benkaim Collection, 2013.332 (recto)



Love Requests Venus to Return His Weapons to Him 1768. Louis-Marin Bonnet (French, 1736–1793), after François Boucher (French,

Opulent Fashion in the Church Opens Sep 24, Arlene M. and Arthur S. Holden Textile Gallery. In 1916 Jephtha Wade II, the museum’s visionary co-founder and president, along with his wife, donated most of these European vestments of the 1600s and 1700s.

Myth and Mystique: Cleveland’s Gothic Table Fountain Oct 9, 2016–Feb 26, 2017, Julia and Larry Pollock Focus Gallery. Cleveland’s unique table fountain takes center stage in this special focus exhibition, surrounded by a group of objects including luxury silver, hand-washing vessels, enamels, illuminated manuscripts, and a painting by Jan van Eyck.

Premier exhibition sponsor: Hahn Loeser
Presenting sponsor: The Womens Council
Media sponsor: *Cleveland Magazine*

Cheating Death: Portrait Photography’s First Half Century Oct 22, 2016–Feb 5, 2017, Mark Schwartz and Bettina Katz Photography Gallery. The year 1839 brought the announcement of the invention of photography, ushering in a permanent shift in our relationship to our self-image. *Cheating Death* presents more than 50 images from portrait photography’s first 50 years.

The Ecstasy of St. Kara

Kara Walker delves into race, gender, and sexuality



At the behest of Creative Time Kara E. Walker has confected: A Subtlety, or the Marvelous Sugar Baby, an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant 2014. Kara Walker (American, born 1969). A project of Creative Time. Bleached sugar; about 1,082 x 792.5 x 2,300 cm. Installation view from Domino Sugar Refinery, Brooklyn, New York, May 10–July 6, 2014. © Kara Walker, courtesy of Sikkema Jenkins & Co., New York

EXHIBITION The Ecstasy of St. Kara / Kara Walker: New Work

September 10–
December 31

Kelvin and Eleanor Smith
Foundation Exhibition
Gallery

Through fantastical, emotionally wrenching artwork—described by *New York Times* art critic Holland Cotter as “a cross between a children’s book and a sexually explicit cartoon”—Kara Walker explores the many intersections of race, gender, and sexuality throughout history. After receiving her BFA from Atlanta College of Art in 1991 and an MFA from the Rhode Island School of Design three years later, Walker went on to create *Gone: An Historical Romance of a Civil War as It Occurred b’tween the Dusky Thighs of One Young Negress and Her Heart* (1994), first exhibited at New York’s Drawing Center. With the title reminiscent of Margaret Mitchell’s 1936 novel *Gone with the Wind*, the provocative piece uses silhouetted figures to portray slavery-era violence; white masters can be seen performing sex acts on black servants while other characters grope and defecate on each other. Audiences reacted strongly to the combination of such grotesque subject matter with minstrel-era, storybook-innocent nostalgia. *Gone* set the frame for Walker’s future art.

Playing upon the privileged and prejudiced history of bourgeois painting, Walker decided to make her initial artistic mark through black paper silhouettes. Colleen Walsh, writing in *Radcliffe Magazine*, observed: “Inspired by minstrel shows, film, paint-

Tyra A. Seals
Director’s Fellow

ings, romance novels, and sentimental fictions, the silhouettes made her an overnight star.” The silhouette was an art form originally meant to amuse the early 18th-century French elite, but Walker had subverted the genre to depict a reality that most of the nobility would shudder at. Propelled into the public eye, in 1996 the then 27-year-old artist became the second youngest recipient of a MacArthur Foundation “Genius Grant.”

The antebellum American South was laden with dangers that were specific to black women and could lead to torturous consequences. Black women battled the concealed sexual advances of masters who outwardly proclaimed disgust for them, and endured the simultaneous hatred and scorn of plantation mistresses, among other misfortunes. In Walker’s more recent *The Jubilant Martyrs of Obsolescence and Ruin* (2015), viewers witness a young black boy being lynched and a black woman being violently attacked on the ground. Walker’s straightforward presentation of this blatant, searing imagery exemplifies her desire to resurrect a buried history—and to further educate the public about horrors enacted in the past against black individuals and the deeply entrenched effects that we continue to see in contemporary society.



Darkytown Rebellion
2001. Kara Walker. Cut paper; about 457.2 x 1,005.8 cm projected on wall. Installation view from *Kara Walker: My Complement, My Enemy, My Oppressor, My Love*, Walker Art Center, Minneapolis, February 17–May 13, 2007. © Kara Walker, courtesy of Sikkema Jenkins & Co., New York

Walker’s examination of the power dynamics between blacks and whites is especially potent and timely

Alabama Loyalists Greeting the Federal Gun-Boats 2005. From the portfolio *Harper’s Pictorial History of the Civil War (Annotated)*. Kara Walker. Offset lithography and silkscreen on paper; 99.1 x 134.6 cm. © Kara Walker, courtesy of Sikkema Jenkins & Co., New York

Invigorated by the success of her massive silhouette pieces, Walker began to exhibit imaginative, complex drawings. The drawings tap the same subject matter as her silhouettes: how the plantation system, powered by slave labor, laid the framework for hetero- and homosocial interactions that have birthed and bolstered stereotypes for nearly 250 years. Walker employs caricatures in her charcoal, graphite, and ink creations—including mammies, negresses, and sambos—and raises their individual stories to critical consciousness. In 2016, when deadly violence fills the news, Walker’s examination of the power dynamics between blacks and whites is especially potent and timely. She unapologetically recounts an underreported but deeply relevant version of American history.

Earlier this year, Walker was awarded a fellowship at the American Academy in Rome as the Roy Lichtenstein Artist in Residence. The academy provides a select group of forward-thinking artists and scholars an environment that fosters intellectual and artistic freedom. Surrounded by religious art in Rome, Walker began to connect the role of faith as traditionally depicted to how faith has assisted in the subjugation of black individuals. The elements of monumentality, grandeur, and immutability seen in religious art were also operative in Walker’s 2014 *A Subtlety, or the Marvelous Sugar Baby, an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant*. The massive size of the sphinx-like Domino sugar mammy figure makes a strong first impression, and the fact that sugar was produced and harvested primarily by African slaves is a major premise that aligns *A Subtlety* with Walker’s earlier work: many black lives were lost turning sugarcane

into a fine confection for the pleasures and delights of a privileged white elite.

The large-scale drawings Walker produced during her time in Rome this spring (this magazine’s cover shows her at work) are featured in *The Ecstasy of St. Kara*. These single, triptych, and five-part pieces delve into the hyper-religious aspect of southern living that was amplified and used to justify slavery as a humane practice. A twisted sort of crucifixion with a black man woefully holding a crown of thorns is depicted in a five-part piece. In one triptych a black woman builds an ark on top of men, women, and children who seem to cower in fear. In another work, a black woman represented as a scarecrow alludes to Jim Crow laws. Walker approaches familiar subjects in an unsettling way that leaves no oppressive stones unturned, religious ones being no exception.

Though most of her work is rooted in the environment of the antebellum South, Walker ties those historical references to modern-day events. *Last Memory of Birdie Africa* (2016) connects relics of the old South with the name of Birdie Africa, the only child to survive the infamous 1985 bombing of the West Philadelphia compound of MOVE, a radical black liberation organization. Born Michael Moses Ward, Birdie Africa died in 2013. MOVE is vehemently against big business, industry, and man-made laws; the group believes in a universal, self-explanatory law of man, which denies the necessity for imposing government structure and industry. Walker uses MOVE’s narrative not to endorse all of its beliefs, but to show that its desire for freedom from oppression was not dissimilar to the situation of African slaves living in the old South. Whether the setting is a plantation or an inner-city ghetto, Walker’s depictions of the oppression of black individuals captivate audiences worldwide. 🏠☰



EXHIBITION

Dan Graham Rocks

A contemporary artist with a taste for subversion

EXHIBITION Dan Graham/Rocks

Through December 4
Transformer Station

Design for Showing Videos 2014. Dan Graham (American, born 1942). Reflective glass, stainless steel; 236.2 x 576.6 x 718.8 cm. Courtesy of the artist and Greene Naftali, New York

Local radio disc jockey Alan Freed first coined the phrase “rock and roll” in 1951, marking Cleveland as the birthplace of rock music. Six decades later, Transformer Station is connecting past and present through the work of renowned American contemporary artist Dan Graham, whose longtime interest in the genre has shown throughout his prolific career.

Graham shares with rock music a taste for subversion and a questioning of societal norms. Once a gallery owner himself, he published his artwork in magazines in the guise of advertisements in order to deconstruct the nature of viewing art in a gallery context. The dual nature of his early work as art and advert set the precedent for the rest of his career. Since then, Graham has branched off into other mediums that combine photography, video, sculpture, or architecture. For example, his iconic *Rock My Religion* (1982–84) is a montage of prerecorded footage and performances that draws

Juno Grace Lee
Warsawsky
Fellow

upon Patti Smith, “the Mary Magdalene of rock,” as a parallel to the historical Shaker foremother Ann Lee. By juxtaposing fanatic behavior at rock concerts with

the religious fervor of the Shakers, the filmic essay compares the performances of an unlikely duo as part of a counterculture in response to the constraints of the times.

Rock music, in all of its stylistic heterogeneity, is the perfect platform for Graham’s multimodal approach to contemporary art. In addition to several earlier works, *Dan Graham/Rocks* includes *Rock My Religion* as well as one of Graham’s signature “pavilions.” These architectural sculptures made of mirror-glass project reflections back onto the viewer and create a space for acting, where spectators can see themselves seeing, or being seen. Make plans to visit this unique exhibition where you’ll play an integral role as viewer and performer, all part of a rockin’ contemporary art experience. 🏠☰



Cheating Death

A look at the first 50 years of portrait photography

EXHIBITION
Cheating Death: Portrait Photography's First Half Century

October 22, 2016–February 5, 2017
Mark Schwartz and Bettina Katz Photography Gallery

Scots Guards at Edinburgh Castle 1846. David Octavius Hill (Scottish, 1802–1870) and Robert Adamson (Scottish, 1821–1848). Salted paper print from calotype negative; 14 x 19.5 cm. Andrew R. and Martha Holden Jennings Fund, 1987.17

Matra Reinhard 1868. Jacques-Philippe Potteau (French, 1807–1876). Albumen print from wet collodion negative; 17.2 x 12.3 cm. John L. Severance Fund, 1999.114



In this selfie-besotted age, it is hard to believe that until 1839 only upper-class people could own a likeness of themselves or of their families or friends. That year brought the announcement of the invention of photography and the advent of the relatively inexpensive daguerreotype, ushering in a permanent shift in our relationship to our self-image. Having a photograph taken was not the casual, commonplace act it is now. Recording appearance required an appointment with a professional portrait photographer or, occasionally, a serious amateur. The experts’ near monopoly lasted until 1888, when Kodak introduced the first snapshot camera.

Cheating Death presents more than 50 portraits from the medium’s first 50 years, almost all drawn from the museum’s extraordinarily rich holdings of 19th-century photography. In 1839 the ability to possess an accurate portrayal of someone seemed a miracle on the order of the Veil of Veronica. Daguerreotypes were unique, fragile images that required a case and a protective sheet of glass, lending them an air of preciousness. A few years later, multiple prints on paper could be made from the same negative and the more durable tintype appeared.

Within a decade, the proliferation of photographers and images dissipated the magic of merely

Barbara Tannenbaum
Curator of Photography

mirroring a face, although not the pleasure of owning or sharing one’s portrait. Additional demands began to be placed on the photographic portrait. On one hand, it

was used to help catalogue, categorize, and explain society and the social order, and on the other, to delve beyond mere appearance to reveal sitters’ inner thoughts and emotions.

Among the earliest photographers to explore both the artistic and societal possibilities of the portrait were the Scottish team of painter David Octavius Hill (1802–1870) and engineer Robert Adamson (1821–1848). Their four-year collaboration yielded around 3,000 photographs, including portraits of members of the middle and upper classes and, in what may be the first social documentary project, of the working class. A frequent sitter was Elizabeth Rigby, later Lady Eastlake (1809–1893), who in 1857 wrote one of the first histories of photography as a fine art. But the duo also produced numerous portraits of the fishwives in the villages around Edinburgh. Posing the women with their wares and wicker baskets, Hill and Adamson respectfully preserved not only their likenesses but also their names. Portraits of workers with the tools of their trade would later be labeled “occupationals” by collectors and historians. The section of the exhibition that explores



Julia Jackson 1867. Julia Margaret Cameron (British, 1815–1879). Albumen print from wet collodion negative; 26.4 x 20.8 cm. Purchase from the J. H. Wade Fund, 2015.15

Even as exposure times shortened and poses became freer, holding a steady smile remained a challenging task. Thus the somber mien of all the subjects in this exhibition.

this widespread genre includes occupations ranging from painters and fish porters to Scots Guards and Buddhist monks.

Photography also became a valuable tool for documenting, identifying, and classifying aspects of the natural world. Naturalist Jacques-Philippe Potteau (1807–1876) spent much of the 1860s producing a series of ethnographic portraits for the Museum of Natural History in Paris that, despite their anthropological purpose, employed the standard commercial studio conventions of the time. His 1868 portrait of Matra Reinhard, accompanied on the mount by “scientific” information—her name, parentage, ethnic heritage, birthplace, age, and height—is also a beautiful, sympathetic image of a serious five-year-old in a ripped dress.

Matra’s expression may derive more from the situation than from her personality. The photographic processes used during the medium’s first half century required exposure times ranging from several seconds to several minutes. Stratagems to keep the sitter’s head from wobbling, and thus blurring the image, ranged from steel braces that screwed around the skull to poses that supported the chin with the arm. Hands could be steadied by clasping, holding onto props, or folding the arms, or the unruly extremities could be cropped out of the frame. But even as exposure times shortened and poses became freer, holding a steady smile remained a challenging task. Thus the somber mien of all the subjects in this exhibition, which contains not a single smiling face.

Children, though especially difficult to photograph, were particularly cherished subjects given that in 1840 an estimated third of them died before reaching the age of five. Serious amateur photographer Lewis Carroll (1832–1898), now best known as a children’s author, used storytelling to keep young sitters still during long exposures. Then as now, children were photographed to preserve their stages of growth and so that distant

Julia and Ethel Arnold
c. 1872. Lewis Carroll (British, 1832–1898). Albumen print from wet collodion negative; 14.9 x 12.5 cm. John L. Severance Fund, 1996.11



relatives could see them. When a child died, photography offered grieving parents the opportunity to immortalize the youngster’s features and share the likeness with out-of-town family and friends. This tragic genre of photographs, later called “post-mortems,” depict the children attired in fine clothing, lying down with eyes shut, as if merely napping.

Many early commercial portrait photographers hoped to convey more than mere appearance, but it was a woman pursuing photography as art, Julia Margaret Cameron (1815–1879), who most fully succeeded. This exhibition marks the Cleveland debut of *Julia Jackson* (1867), a depiction of the artist’s beloved niece taken weeks before the 21-year-old’s wedding. In the Victorian era, marriage signified a female’s passage from girlhood into womanhood. There is little childlike in this boldly modern, frontal close-up. Her gaze is more characteristic of peering into a mirror than posing before a camera lens, as if Jackson is examining her image and wondering how marriage will change it. Most interestingly, the portrait is one of a series of four, all made from the same negative, of which two will be on view. They are each a reversal of the previous image in the series, which suggests, along with Cameron’s habitual use of soft focus, that she valued expression over an accurate portrayal of features. With Cameron’s work, the photographic portrait came of age, advancing from physiognomic depiction to evocation of a sitter’s inner essence, her soul. ☛☛☛

Myth and Mystique

A fresh look at the museum's captivating Gothic table fountain

EXHIBITION
Myth and Mystique:
Cleveland's Gothic Table
Fountain

October 9, 2016–
February 26, 2017

Julia and Larry Pollock
Focus Gallery

King Charles V of France entertaining the Holy Roman Emperor, Charles IV, and Wenceslaus, King of the Romans (detail, folio 473 verso), from the *Grandes Chroniques de France*, 1378–79. Tempera and gold on vellum; 35 x 24 cm. Bibliothèque nationale de France, Paris, MS. Fr. 2813. The *Grandes Chroniques* is a vernacular history of the French kings assembled from translated Latin chronicles and other medieval documents and commissioned by Charles V. Banquet scenes like this famous example abound in medieval manuscripts. While they often depict lavish plates and vessels, none depict table fountains, suggesting that fountains were not deployed on banqueting tables.

One of the great signature objects of the museum's medieval collection is a gilt-silver automaton, the most complete surviving example of what is today commonly known as a table fountain. This elaborate object fascinates all who see it. Given its extreme rarity and the lack of comparable examples, early scholarship on the Cleveland table fountain introduced many speculative interpretations and misunderstandings about its origins, history, and functionality. The exhibition *Myth and Mystique: Cleveland's Gothic Table Fountain* takes a new approach to address lingering questions by placing the fountain in the context of some very special loans.

Cleveland's table fountain is above all a piece of Gothic architecture in miniature, with parapets, arcades, vaults, pinnacles, columns, and traceried arches. The goldsmith responsible for its design and manufacture was unquestionably inspired by the great Gothic buildings of his time. This deluxe object made of precious materials with rich detail and ornamentation would have been expensive to produce and highly treasured by its original owner.

Stylistically datable to the early 1300s, the fountain was undoubtedly produced in Paris for a person of high status, perhaps a member of the royal court. Table fountains are now understood primarily through documentary sources such as inventories and wills, which inform us that they once existed in substantial numbers. King Charles V, Queen Jeanne d'Évreux, and Duke Louis I d'Anjou all owned examples.

The Cleveland fountain operated hydraulically and originally stood in a large catch basin. Pumped through a central tube, scented water would have emerged at the upper turret and through a series of nozzles (shaped as animals and drolleries), creating water jets that then forced waterwheels to turn and tiny bells to ring. The water would have gradually cascaded from one level to the next through drains shaped as gargoyle heads into the catch basin below. The water source was likely supplied through under-floor pipes from a nearby cistern or reservoir. Evidence does not support the suggestion that such fountains were intended for use on banqueting

Stephen N. Fliegel
Curator of
Medieval Art

tables. More likely they were mounted on metal pedestals and placed within interior courtyards or possibly on small side tables in niches against walls.

Throughout the 14th century, Paris remained one of the principal European centers for the craft of goldsmithing and, indisputably, the preeminent center in France. In 1300 there were already 251 practicing goldsmiths in the French capital. The high quality and originality of their work and that of other Parisian craftsmen led the French court to demand precious objects for palaces, court chapels, and private oratories, including metalwork, enamels, ivories, and manuscripts. This aristocratic patronage played a significant role in promoting innovations, especially in enameling techniques.

The table fountain's creator presumably would have been aware of the emerging fashion in royal and aristocratic circles for whimsical ornamentation

Table Fountain c. 1320–40. France, Paris. Gilt-silver and translucent enamel; 31.1 x 24.1 x 26 cm. Gift of J. H. Wade, 1924.859



Hours of Jeanne d'Évreux (detail, folio 69 recto), c. 1324–28. Jean Pucelle (French, active Paris, c. 1319–1334). Ink and tempera on vellum; 9.3 x 6.1 cm. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1954, 54.1.2. Image © The Metropolitan Museum of Art. Art Resource, NY. Jean Pucelle was an influential Parisian illuminator who completed several commissions for the royal family during his relatively brief career. This private devotional book known as a book of hours was most likely commissioned by King Charles IV of France for his third wife and queen, Jeanne d'Évreux, sometime between their marriage in 1324 and the king's death in 1328. The manuscript demonstrates a common decorative vocabulary with the table fountain, which was produced in Paris around the same time.



Shrine of Thomas Basin c. 1320–40. France, Paris. Gilt-silver, translucent enamel, pearls, and gems; h. 28.3 cm. The Morgan Library & Museum, New York, Purchased by Pierpont Morgan, 1911, AZ005. This small, highly precious reliquary shrine shares similar stylistic and technical details with Cleveland's table fountain. It was made in Paris, the center of basse-taille enamel production in the 14th century. It was at this time that Parisian enamels reached their zenith of fashion and sophistication.

and was certainly capable of producing it for his client. The fountain's enamel elements are similar to those of several other Parisian works datable to the first half of the 14th century.

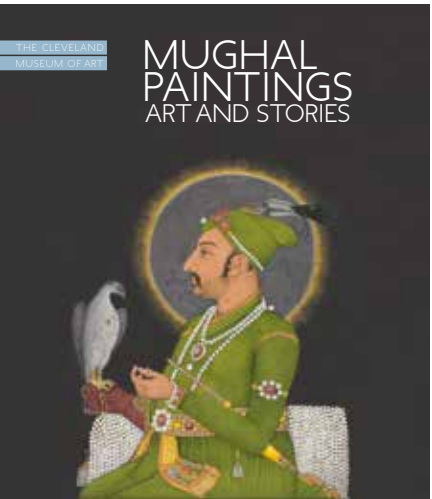
The history and provenance of the table fountain are of particular interest, though its original owner is not known with certainty. Eight shields bearing eight-pointed stars on red enamel seem to affirm that the fountain was presented to the chivalric Order of the Star, possibly on the occasion of its first feast convened on the eve of the Epiphany (January 6, 1352). The knights of the order wore emblems identical to those displayed on the fountain. The fountain may well have been commissioned by the French king John the Good (reigned 1350–64), founder of the Order of the Star, while still dauphin. It may also have been commissioned by his father, King Philip VI, first of the Valois kings of France (reigned 1328–50). Such a spectacular wonder would have appealed to the new dynasty's founder as a symbol of monarchical prestige. It remains one of the rarest of medieval objects. ■■■



PUBLICATIONS

Between Covers

A treasure trove of new museum publications



Mughal Paintings: Art and Stories Published by the CMA in association with D Giles Limited, London. 368 pages, 401 full-color illustrations. \$69 hardcover, \$45 softcover

Funded in part by the Andrew W. Mellon Foundation, Glenmede Investment and Wealth Management, Mr. and Mrs. Fareed Siddiqi, and Mr. and Mrs. Ansir Junaid

Gardens: The Cleveland Museum of Art Published by the CMA in association with Scala Arts Publishers, New York. 108 pages, 84 color and 45 black-and-white illustrations. \$29.95 hardcover

Funded in part by Anne H. Weil

Myth and Mystique: Cleveland's Gothic Table Fountain Published by the CMA in association with D Giles Limited, London. 160 pages, 130 full-color illustrations. \$29.95 softcover

Funded by the Womens Council of the Cleveland Museum of Art and the Andrew W. Mellon Foundation

The museum continues its long tradition of publishing scholarly books, as well as more general-interest titles, with the debut of a sublime collection catalogue, a grand look at the Fine Arts Garden, and an in-depth examination of one of our most enigmatic objects.

Published to coincide with the centennial exhibition *Art and Stories from Mughal India* is a luxurious companion volume that explores the museum's collection of intense yet delicate Mughal paintings, illustrated in spectacular detail. This is the third volume in a series of catalogues dedicated to the museum's light-sensitive treasures. All 95 works from the renowned Benkaim Collection are included, alongside full translations of their inscriptions and texts. Curator Sonya Rhie Quintanilla and five other distinguished authors cast new light on these stunning paintings through narrative-driven essays written to engage a wide audience.

Another newly arrived book looks outside the museum's walls to the glorious gardens and landscape that surround it. Lavishly illustrated, *Gardens* features an essay by landscape historian Mary Hoerner that traces the origins of the Fine Arts Garden (a fascinating collaboration between the Garden Club of Cleveland and the renowned Olmsted Brothers firm)

Heidi Strean
Director of Exhibitions and Publications

and a conversation between Leslie Cade, interim director of the library and archives, and Jeffrey Strean, director of design and architecture, about the development of the

museum's architecture and grounds as well as plans for the future. This lively and insightful look at the museum's great outdoor spaces will surely enrich your visits.

Accompanying our fall focus exhibition of the same name, *Myth and Mystique: Cleveland's Gothic Table Fountain* is the latest volume in our *Cleveland Masterwork* series. Essays by curator Stephen Fliegel and Case Western Reserve University professor Elina Gertsman—and 15 entries written by CWRU art history students and CMA staff—look at a signature object in the collection that numbers among the rarest of medieval works of art. The book makes a lasting and important contribution to our understanding of this compelling marvel.

Stop by the Museum Store to browse these and other recent titles, including two stunning (and hefty, at 498 and 520 pages, respectively) tomes that delve into areas of the museum's collection: *Silent Poetry: Chinese Paintings* and *Symbols of Power: Luxury Textiles from Islamic Lands*. Books are a great way to keep the museum close at hand. ■■■

Spirit-Bringer-of-Riches

News on Cleveland’s serpent headdress



The addition of this piece to the primitive collection gives us our first monumental piece and I am sure it will attract much favorable comment. —Sherman E. Lee, March 22, 1960, in a letter to Mrs. R. Henry Norweb, then president of the museum’s board of trustees

This monumental yet graceful headdress, one of the highlights of our African art collection, belongs to the dozen or so remarkable examples of its genre preserved in the West. In 2008 and 2013 two similar serpent headdresses were sold for more than \$3 million each at auctions in Paris and New York. One of two sightline objects in the museum’s African art gallery, our headdress is also featured in the 2012 collection catalogue *Treasures from the Cleveland Museum of Art* and on the cover of our 2003 publication *South of the Sahara: Selected Works of African Art*.¹ Recent research sheds new light on the sculpture in our collection and further confirms its special place in the small corpus of similar works. *South of the Sahara* includes what is thought to be the only existing field photograph of a serpent headdress worn “in performance” in Guinea in the early 1950s. This same image was also reproduced in the label for our sculpture when it was installed in our new African art gallery in 2010. Thanks to a hint from Susan Kloman, the African and Oceanic art expert at Christie’s auctions, only recently did I conclude that the man depicted in that photograph is indeed wearing our own serpent headdress. Given the poor quality of the print, it is no coincidence that others before and after me have not recognized this fact—including, most recently, Belgian anthropologist David Berliner in his Baga monograph for the Musée Barbier-Mueller.²

Serpent-Shaped Head-dress probably late 1800s or early 1900s. Baga or Nalu people, Guinea. Wood; h. 148 cm. The Norweb Collection, 1960.37. At right is a detail photo taken shortly after the work joined the collection showing the deteriorated base (now concealed).



Constantine Petridis
Curator of African Art

Uncovered in our curatorial files, a letter dated July 17, 1994, from Jacqueline Nicaud implicitly confirms not only that she was the author of the photograph in question—the original of which is currently preserved in the archives of the Musée du quai Branly in Paris—but also that it actually depicts our museum’s serpent headdress and that it is Madame Nicaud and her husband, Maurice, who acquired the sculpture in Guinea in early 1954. The CMA purchased the headdress in 1960 from the art dealer Mathias Komor in New York, through the intermediary of Emery May Norweb, then president of the board of trustees. Much of our knowledge of serpent headdresses—with varying heights from 90 cm to 260 cm—stems from the field research that American art historian Frederick Lamp conducted in Guinea in the late 1980s and early 1990s. Lamp reports that among the Baga Sitemu subgroup or dialect group the headdress was always given a personal name but was generically called *a-Mantsho-ña-Tshol*.³ While acknowledging the limits of her memory of events that took place 40 years earlier, Madame Nicaud seems to suggest in her letter that our serpent would have come from the village of Katoko in the Baga Sitemu region. Also in our files, a record based on information provided by Komor, however, mentions the village of Kanfarandé as the headdress’s place of origin, which is located in the Boké district among the Nalu people. Interestingly, it is in that same village that Parisian art dealer Hélène Leloup and her then husband Henri Kamer acquired eight similar sculptures early in 1957, one of which is the famous example now in the Musée du quai Branly in Paris and on permanent display at the Louvre. The name Boké is actually also marked on Madame Nicaud’s field photograph in the Musée du quai Branly archives.

In an extensive entry on the Louvre serpent, French art historian Marie Yvonne Curtis reports that in Naluland the serpent spirit Ninguinanka is seen as the bringer of prosperity, fidelity, and wealth, and serves as a defensive weapon against all evil.⁴ As a protective spirit, the serpent head-dress, called *mbanchong*, watched over the whole

In Situ The Cleveland serpent-shaped headdress *in situ*, probably in the village of Kanfarandé in the Boké region, Guinea, 1954. Musée du quai Branly, Paris. In 1994, thanks to the intervention of Thomas G. B. Wheelock, a now retired African art expert and appraiser, the late Roger Dechamps, a dendrologist at the Royal Museum for Central Africa in Tervuren, Belgium, was able to identify the wood of our serpent headdress as of the *Nauclea pobeguinii*. It is perhaps not a coincidence that stem bark extract from this large flowering tree has proved to have antimalarial efficacy in human adults.



Serpendipity the author found current postage stamps from Guinea celebrating the real snakes that inspired our headdress.

village and specifically over the young adults undergoing circumcision and initiation. During the initiation, *mbanchong* would always be followed by another mask wearer, called *mtonko*, who served as his guide and messenger. Outside the initiation, the mask would be used by the elders to maintain order, protect against theft, appease conflicts, punish infractions, and guard against sorcery. The form and surface decoration of the headdress suggest that rather than strictly representing a python (either the royal python, *Python regius*, or the rock python, *Python sebae*) it also includes features of the cobra (*Naja melanoleuca*) and the Gaboon viper (*Bitis gabonica*). Writing on the Menil Collection’s famous serpent sculpture—which was part of the group field-collected by the Kamers in 1957—Curtis explains that the python symbolizes the fecundity of the land and the fertility of humans, while the cobra is a symbol of respect and the Gaboon viper is reputed for fighting evil.⁵

The literature reveals that in the mid-1950s the Nalu region had been converted to Islam as a result of the influence of proselytes of a Muslim brotherhood. Many ritual objects—including serpent headdresses—were either burned and destroyed or sold by local political and religious leaders. This is likely also the context in which the Nicauds were able to acquire the serpent-shaped headdress now in Cleveland. If the Nalu origin of the museum’s headdress would prove correct, we may wish to reattribute it to the Nalu instead of the Baga, and, following the example of the Louvre, use the Nalu name rather than any Baga variant to identify it. However, given the uncertainty of the place of creation of our sculpture, and the fact that it seems to be stylistically impossible to distinguish between Nalu and Baga serpent sculptures, it would be appropriate to provisionally not prefer the Nalu over the Baga label, even if Curtis reports that Nalu carvers did receive commissions from some of the neighboring groups.

Like a few others in Western collections, our headdress has an unfinished peg-like extension



under the serpent’s body, which is hidden from sight as displayed in the gallery. In context, the peg would have been inserted into a cylindrical receptacle within a conical armature made of palm branches; the upper part of the armature was wrapped in brilliantly colored cloths, and then placed over a male wearer’s head. The damage on many serpents’ bases is a striking feature that to my knowledge has not been adequately explained in the literature. Said to have been caused by insect activity—probably termites—in a 1996 condition report, the base’s appearance seems to corroborate what Curtis reported in the 2008 Menil publication. Indeed, it is believed that during initiation ceremonies the sculpture would have been erected in an altar where the novices swore, prayed, and made offerings to it. 🏠📖

NOTES

1. The Cleveland serpent headdress was first discussed by William D. Wixom, then assistant curator of decorative arts, in his article “Two African Tribal Sculptures,” *Bulletin of the Cleveland Museum of Art* 48, no. 3 (1961): 38–45. It is likely that Wixom, who had a strong personal interest in African art, recommended the purchase to director Sherman Lee, who in turn may have encouraged Mrs. Norweb to acquire it on the museum’s behalf.
2. David Berliner, *Mémoires religieuses baga* (Geneva: Musée Barbier-Mueller, 2013), 35.
3. Frederick Lamp, *Art of the Baga: A Drama of Cultural Reinvention*, exh. cat. (New York: Museum for African Art, 1996), 83–85.
4. Marie Yvonne Curtis, “Sculpture nalu,” in *Sculptures*, ed. Jacques Kerchache (Paris: Réunion des musées nationaux, 2000), 69–70.
5. Marie Yvonne Curtis, “Serpent Sculpture (*Mbanchong*),” in *African Art from the Menil Collection*, ed. Kristina van Dyke (Houston: Menil Foundation, 2008), 96–97.

Conserving Caravaggio

After an intensive process of cleaning and restoration, a masterwork is back on view



The Crucifixion of Saint Andrew 1606–7. Caravaggio (Italian, 1571–1610). Oil on canvas; 202.5 x 152.7 cm. Leonard C. Hanna Jr. Fund, 1976.2. Painstakingly inpainted edges and a new frame reveal Caravaggio’s complete composition.

Caravaggio’s *Crucifixion of Saint Andrew* (1606–7) is one of the Cleveland Museum of Art’s most important masterpieces. After two years of conservation, the painting has returned to its prominent place in the Donna and James Reid Gallery.

The first phase of the conservation project began in June 2014 in the Julia and Larry Pollock Focus Gallery, where visitors could watch the painting being cleaned and ask questions about the process. Technical images and videos provided insight into Caravaggio’s painting technique and helped explain aesthetic problems linked to the previous restoration. The *Ask an Expert* blog, hosted by Ingalls Library, fielded questions from the public and posted

answers on the museum’s website. After the exhibition closed in September 2014, conservation work continued in the paintings lab over the next 18 months. Throughout the process, aesthetic decisions were made in consultation with Cory Korkow, associate curator of European art.

In 1974, two years before entering the museum’s collection, the *Crucifixion of Saint Andrew* underwent extensive restoration—including a new varnish treatment—in preparation for the art market. However, the restoration materials were aging poorly, and over time natural movement within the canvas and effects of the hygroscopic ground (canvas priming) structure had caused the varnish to crack, creating an opaque, cloudy effect over the entire painting. A blanched or splotchy appearance seen in some areas was the result of poor penetration of the varnish into porous microfissures of the 400-year-old paint layer. Tests confirmed that the only way to recapture the deep saturation the painting required was to completely remove the previous restoration and remnants of even earlier varnish coatings.

Over a period of eight months, the painting was gradually liberated from obfuscating varnish and restoration, exposing preexisting tears and old abrasions to the paint surface. Once revealed, the presence of old fills used to level the gaps created by tears and losses required another four months of elaborate adjustment with fine stippling and carving to imitate the intricate structures of the surrounding paint. Applying the proper fill texture is

a laborious and often underappreciated process, but if done well it provides a seamless textural transition between areas of loss and original paint. After blocking-in with a color that matched the ground layer, the fills virtually disappeared into the overall tonality of the painting, providing a solid foundation for inpainting.

While every aspect of the conservation treatment was as important as the next, the process of inpainting was perhaps the most rewarding. Inpainting, also known as retouching, is the delicate process of applying reversible restoration paint to compensate for areas of loss. There is a magical quality to this process as the distracting noise of the losses

Dean Yoder
Conservator
of Paintings

gradually diminishes. It is a period of concentrated observation, during which the conservator must constantly compare and evaluate color and form. Successful inpainting resides only within the areas of loss and provides a visual bridge, connecting or stitching together adjacent areas that are better preserved. Layer upon layer of tiny dots or lines create a chromatic vibrancy similar to that of aged paint. Nuanced inpainting visually dissolves old damages, creating a cohesive painted surface.

One particular challenge involved reconstruction of the soldier’s eye, which had been severely damaged by a vertical tear through its center. Beneath an old repair to the eye, an original highlight was discovered clinging to a few threads. Caravaggio placed the eye in awkward and startling profile to emphasize the surprised look of the soldier. Fortunately, early copies of the painting in Europe had not sustained such aggressive damage to this detail. While these copies do not possess the copious detail of our painting, they were nevertheless instrumental in providing a perfect reference, a kind of 17th-century snapshot. Thus, the highlight became a critical marker for positioning, while the copies supplied information about the shape of the iris, the eyelids, and the precise direction of the soldier’s glance.



Before Cleaning Old varnish remnants created a splotchy effect in the red garment.

After Cleaning Canvas tears and abraded paint were revealed.

Among the more enigmatic aspects of the painting are the ghostlike fingers that emerge beneath the goiter of the old woman. X-rays reveal that Caravaggio first sketched the woman’s hands clasped in front of her neck with a lead white–rich paint. Later he dramatically changed the composition, moving her hands to her waist and painting a large goiter over her neck. The bold placement of the goiter effectively covered the hands, but also told the story of poor, pious, and iodine-depleted peasants of 17th-century Naples. Over time, the goiter became partially transparent, revealing the original placement of her hands. This effect, known as a pentimento, is considered not a defect but rather a naturally occurring increase in transparency. Past restorations had abraded the top layers of paint composing the goiter, thereby revealing even more of the pentimento. Preserving the translucency of the layers over the pentimento during the inpainting process was of utmost importance. Copies rarely possess artist-driven changes that reveal the creative process.


According to Caravaggio’s biographer Giovanni Bellori, in 1606–7 Don Juan Alonso Pimentel y Herrera, the Spanish vice-





reconstructing the edges so that a new, historically accurate frame could be properly situated around the perimeter.

This conservation project sought to allow the artwork to speak for itself. The removal of previous interventions enhanced our ability to understand Caravaggio's nuanced approach to painting, while sensitive inpainting restored the most damaged areas. As a result, clarity and depth have returned to the painting, creating a deeper sense of space among the figures. Caravaggio's dramatic use of light through strategic layering of paint is finally legible, as is his masterful use of soft painted contours and an understated palette.

The Cleveland Museum of Art is dedicated to supporting the highest standards of conservation for the collection. A perfect example of this commitment is the conservation of the *Crucifixion of Saint Andrew*, a project that required rigorous research, travel, acquisition of equipment, and the time necessary to reveal the original glory of Caravaggio's masterwork. 

Delicate Surgery Textured fill behind the old woman's eye



roy of Naples, commissioned the painting and afterward took the finished work from Naples to his palace in Valladolid, Spain. The 17th-century Spanish-style frame selected by curator Cory Korkow evokes the painting's Neapolitan origins and underscores its transcultural provenance.

Damage around the edges of the painting indicates that the original canvas was reduced, then returned to its original dimensions when the painting was lined over a hundred years ago. Instead of reconstructing the hundreds of scattered losses, a past restorer painted an inch-wide brown line around the edge to cover this damage and possibly expedite the restoration. In each corner Caravaggio emphasizes specific elements: the hands of Saint Andrew, the elbows of both the soldier and the old woman. This cramped arrangement amplifies the dramatic positioning of the figures and reinforces the bold composition. Because the previous frame fell over the restorer's brown line, it further truncated the composition, encroaching on the figures and nearly covering Andrew's finger in the upper left corner. Therefore, one of the more important aspects of the conservation was to rediscover the careful use of space that Caravaggio had planned around his figures. Hundreds of hours of inpainting were spent



Pentimento Traces of Caravaggio's original depiction of the woman's hands are visible here and in the x-ray photo at left.

MASTERWORK ON LOAN

Together and Apart

Karl Schmidt-Rottluff's *Portrait of Emy* and *Self-Portrait with Hat*

Portrait of Emy 1919. Karl Schmidt-Rottluff (German, 1884–1976). Oil on canvas; 71.9 x 65.4 cm. North Carolina Museum of Art, Bequest of W. R. Valentiner. © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn (also detail p. 2)



Self-Portrait with Hat 1919. Karl Schmidt-Rottluff. Oil on canvas; 73.3 x 65 cm. The Cleveland Museum of Art, Bequest of Dr. William R. Valentiner, 1965.440. © Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



GALLERY 225
August 25–December 18
TALKS
September 22 and 23,
2:00; see page 28.


Last fall more than 129,000 visitors witnessed the reunion of Claude Monet's *Agapanthus (Water Lilies)* triptych in the museum's *Painting the Modern Garden* exhibition. Another reunion, albeit on a more intimate scale, is possible through a generous loan from the North Carolina Museum of Art: Karl Schmidt-Rottluff's *Portrait of Emy* of 1919 is displayed side by side with the artist's *Self-Portrait with Hat*, a pendant portrait of the same year in the CMA collection. These complementary portraits, both masterworks of German Expressionism, were bequeathed to their respective museums by W. R. Valentiner, an internationally renowned art historian and collector of modern German art.

The two portraits commemorate a special moment in the artist's life. After three years of military service during World War I, Schmidt-Rottluff settled in Berlin in late 1918 and married photographer Emy Frisch. The following summer, while the couple summered on the shores of the secluded Baltic village of Hohwacht, Schmidt-Rottluff became increasingly enthralled with the quietude of nature and—after spending most of the war years making woodblock prints—returned to oil painting. He also commemorated his recent marriage by painting these powerful, complementary

Indra K. Lācis
Curatorial
Research
Assistant

portraits—one depicting himself, the other his new wife. Nearly identical in size and format, *Portrait of Emy* from the North Carolina Museum of Art and *Self-Portrait with Hat* from the Cleveland Museum of Art feature explosive color and powerfully simplified forms reflecting the artist's fascination with Cubism and African sculpture. In 1920, Valentiner, an early champion of German Expressionism, described the mood of the former portrait accordingly:

The eye of the girl with the propped up hand in the picture shines like the full daylight sun. But it is not the sun of naïve cheerfulness that rose in this face, but rather that which radiates from the clouds still half overcast, half with stark clarity.

When *Portrait of Emy* is viewed together with *Self-Portrait with a Hat*, it becomes obvious that the two portraits feature contrasting yet complementary color schemes. While the self-portrait is dominated by cool blues and electric greens, the magnetic likeness of Emy shimmers with burning yellows and oranges—a deliberate play of harmonious contrasts that intensify when the works are displayed together. 

Poignant Abstraction

Kandinsky’s otherworldly view of the guns of war marks a time of social as well as personal turmoil

GALLERY 225
August 25–December 18
TALKS
October 11 and 12, 2:00;
see page 28.

One of 36 works titled *Improvisation* completed between 1911 and 1914, *Cannons* of 1913 remains one of Russian artist Vassily Kandinsky’s most influential contributions to modern art. As part of his quest to create purely abstract or nonobjective works, Kandinsky proposed that harmonious colors and forms could express transcendent, otherworldly sentiments instead of the mere surface appearance of a place, person, or thing.

Improvisation No. 30 (Cannons) was last on view at the Cleveland Museum of Art as part of the 1939 exhibition *Expressionism and Related Movements*. The current presentation places the painting in the context of the museum’s superb German Expressionist collection, including works by Gabriele Münter, Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, Emil Nolde, Lyonel Feininger, Ernst Barlach, and Max Beckmann. *Improvisation No. 30* is a particularly apt and poignant companion to Münter’s *Future (Woman in*

Indra K. Lācis
Curatorial
Research
Assistant

Stockholm) of 1917 (on view nearby), commonly interpreted as a symbolic self-portrait painted while waiting for a reunion with Kandinsky after they became separated during the First World War. Between 1909 and 1914, the couple—they were intimate and creative companions for 13 years—shared a home in Murnau near Munich. Yet, by the time Münter painted *Future (Woman in Stockholm)*, the possibility of a reunion had long since passed. When the war erupted in August 1914, Kandinsky and Münter initially fled to Switzerland, but Kandinsky’s status as a foreign national soon forced him to return to Moscow, where he remained until the early 1920s.

In 1917, the year Münter painted *Future (Woman in Stockholm)*, Kandinsky remarried (having divorced his first wife in 1911). Perhaps the expression on Münter’s face provides the perfect if unintended foil to the heady abstraction Kandinsky sought in his own work. 🏠☰

Improvisation No. 30 (Cannons) 1913. Vassily Kandinsky (French, born Russia, 1866–1944). Oil on canvas; 111 x 111.3 cm. The Art Institute of Chicago, Arthur Jerome Eddy Memorial Collection, 1931.511. © 2016 Artists Rights Society (ARS), New York



Future (Woman in Stockholm) 1917. Gabriele Münter (German, 1877–1972). Oil on canvas; 97.5 x 63.8 cm. The Cleveland Museum of Art, Gift of Mr. and Mrs. Frank E. Taplin Jr., 1992.96. © Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Belle Époque Elegance

Tiffany & Co.’s Wade Family necklaces, together again



GALLERY 221
September 3–
December 31
TALKS
September 29 and 30,
2:00; see page 28.

Wade Necklace c. 1900.
Paulding Farnham, designer.
Gold, platinum, diamonds;
36 x 8.5 cm. Tiffany & Co.
Archives, A1999.49.01.
© Tiffany & Co. Archives

INSET
Necklace 1885–95. Dia-
monds, pink tourmalines,
platinum, yellow gold;
circumference 34.5 cm; pen-
dant h. 4 cm. The Cleveland
Museum of Natural History,
1991-20

Two exquisite jeweled masterworks from the Belle Époque—the Wade Family necklaces by Tiffany & Co.—once again reunite as part of the Cleveland Museum of Art’s centennial loan series. Both necklaces were on view in the museum’s 2008 exhibition *Artistic Luxury: Tiffany, Fabergé, Lalique*, an exploration of artistic design in the decorative arts at the turn of the 20th century. Commissioned by Cleveland Museum of Art co-founder Jephtha Wade II around 1895, the two necklaces were gifts to his wife, Ellen Garretson Wade. She likely wore them when the couple visited Russia in 1896, the year of the coronation of the ill-fated Nicholas II and Alexandra.

Both jewels represent the finest work in goldsmithing and gemology of their period. The rare and impressive stones were probably collected for Wade by George Frederick Kunz, the celebrity gemologist who advised Wade on his mineral collection, then set by Tiffany & Co., for whom Kunz also worked procuring rare specimen gems. Each is designed in a setting reminiscent of late 18th-century Louis XVI

Stephen Harrison
Curator of
Decorative Art
and Design

neoclassicism, favored by society’s elite who passed from one continent to the other, attending balls and banquets and opening nights at the opera just as the Wades did during those heady years before the First World War.

The tourmaline necklace features a single strand of deeply colored stones surrounded by diamonds, while the larger necklace is set with enormous diamond solitaires hung from garlands of tiny diamonds. This setting resembles delicate lace, an effect surely appreciated by the Wades, who amassed one of North America’s finest collections of antique lace, now in the permanent collection of the Cleveland Museum of Art. Eventually both jewels passed to relatives in the Wade family before the pink tourmaline and diamond necklace was given to the Cleveland Museum of Natural History and the solid diamond necklace was acquired by the Tiffany & Co. Archives. Don’t miss this opportunity to see these beautiful jeweled masterworks, first owned by one of our museum’s most generous benefactors. 🏠☰

Studio Play 2.0

New ways to explore, create, and connect with the galleries

Studio Play provides a unique introduction to the museum's collection while building appreciation and the foundations of visual literacy for the next generation of art connoisseurs. Right: Rendering a familiar face with *Portrait Maker*. Below: Joining the Immortal Poets in a Japanese screen painting with *Zoom*.

Supported by PNC

Every element in the new Studio Play gallery is strategically designed to inspire a relationship between visitors and the museum's world-class collection. From a 25-foot digital display of artwork that zooms and focuses based on the viewer's physical movement, to the Create Studio where visitors can make original artwork, there is something here to inspire every person who walks through its doors.

Using principles of active learning, Studio Play introduces skills to spark an appreciation for art, and encourages a curious, playful attitude. It is a magical beginning; a visionary portal into the museum at large.

A Chinese philosopher once said, "Tell me and I forget. Teach me and I may remember. Involve me and I learn." Studio Play involves everyone in the delights of looking and the joy of creating. 🏠☰

Jane Alexander
Chief
Information
Officer



VINCENT PROCHOROFF



ROBERT MULLER



JANE ALEXANDER



VINCENT PROCHOROFF



HOWARD AGRESTI

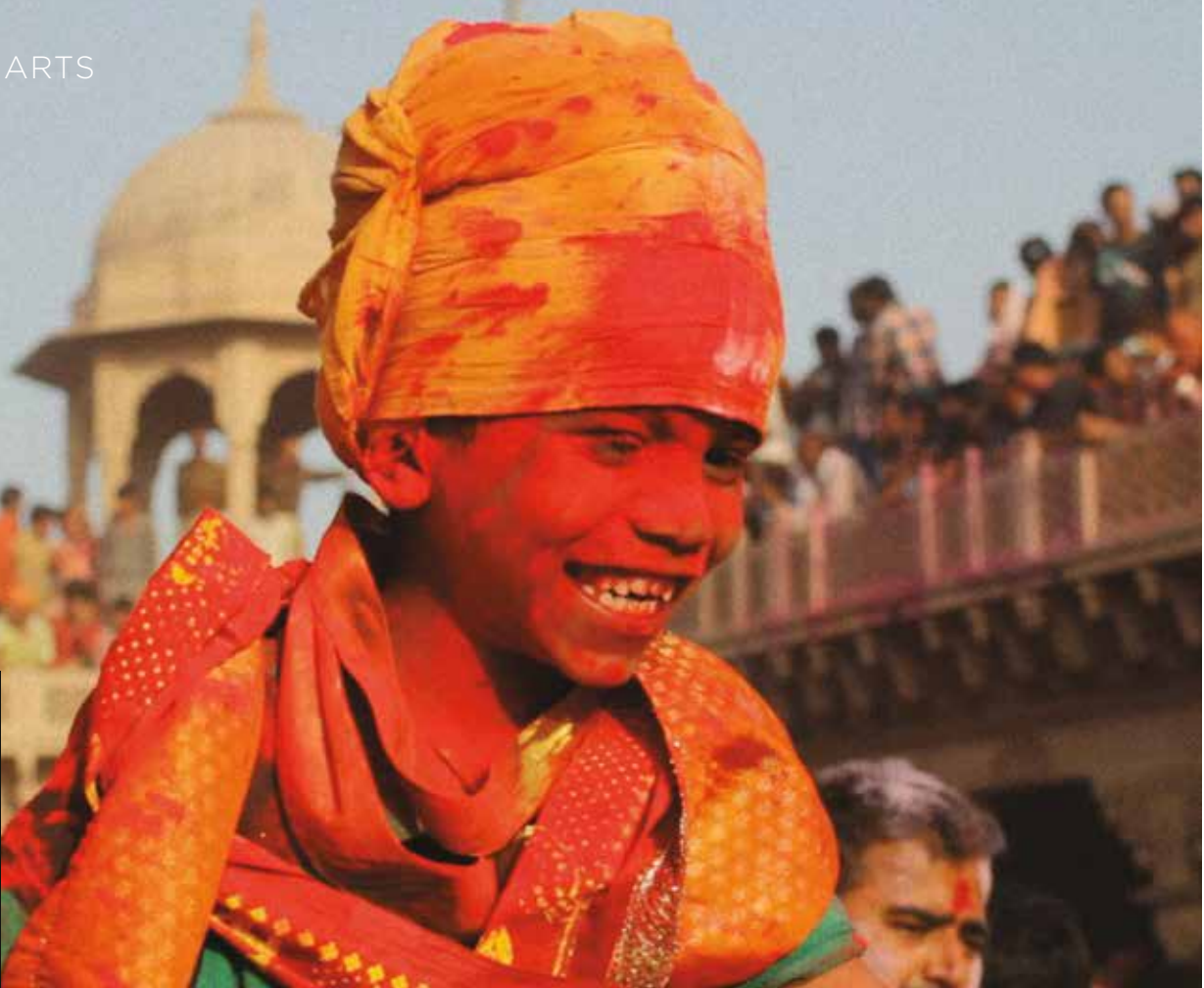


HOWARD AGRESTI



VINCENT PROCHOROFF

Full-body experience
Clockwise from top: The new Studio Play space; a young boy plays with *Line and Shape*; a visitor experiments with *Reveal*, where sweeping gestures or small, focused movements bring a blurred image into sharp focus; a girl using *Pottery Maker* mimics a potter's movement and molds a virtual spinning block of clay; and (center) a family uses *Zoom* to explore works of art in incredible detail on the 25-foot screen.



Vijay Iyer and International Contemporary Ensemble *Nod to Rite of Spring*



Dona Onete Amazon hybrid sounds

Dona Onete Wed/Sep 21, 7:30. The septuagenarian from the Amazonian state of Pará performs *carimbó chamegado*—music that blends indigenous rhythm and dance with African and European traditions and a Caribbean sound. \$33–\$45, CMA members \$30–\$40.

Fretwork Wed/Oct 12, 7:30. Celebrating its 30th anniversary, Fretwork—a champion of great English consort music—presents works from the 16th and 17th centuries by John Taverner, Christopher Tye, Henry Purcell, Robert Parsons, and William Lawes, as well as works by contemporary composers Maja Ratkje, Nico Muhly, and Gavin Bryars. Presented in conjunction with the exhibition *Myth and Mystique: Cleveland’s Gothic Table Fountain*. \$33–\$45, CMA members \$30–\$40.



Fretwork Contemporary consort

Vijay Iyer with International Contemporary Ensemble Wed/Oct 19, 7:30. *Radhe, Radhe: Rites of Holi*. “There’s probably no frame wide enough to encompass the creative output of Vijay Iyer,” the *New York Times* observes. A 2013 MacArthur Fellow and *DownBeat* magazine’s 2014 Pianist of the Year, Iyer regularly tops critics’ lists and fan polls. The International Contemporary Ensemble (ICE) has been described by the *New York Times* as “one of the most accomplished and adventurous groups in new music.” *Radhe, Radhe: Rites of Holi* is Iyer’s collaboration with the filmmaker Prashant Bhargava: a ravishing, impressionistic nod to Stravinsky’s *Rite of Spring*, filmed in northern India, and performed by Iyer with the ICE. Presented in conjunction with the exhibition *Art and Stories from Mughal India*. \$53–\$69, CMA members \$48–\$62.

CIM/CWRU Joint Music Program First Wed, Oct 2016–May 2017, 6:00. The popular series of monthly concerts in the galleries featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs enters its sixth season. Offering standard repertoire and unknown gems, these hour-long performances are a delightful after-work encounter or the start of a night out.



DAVID BRIGHFORD



Chalk Festival

Chalk Festival Sat and Sun/Sep 17 and 18, 11:00–5:00. Enjoy chalk artists and free entertainment at the 27th annual Chalk Festival. Chalk your own pictures: large square and 24-color box of chalk, \$20 each; small square and 12-color box of chalk, \$10 each. Drop-in registration. Groups are requested to preregister. For more information call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Chalk Making and Street Painting Sun/Sep 11, 2:00–4:30; repeats Wed/Sep 14, 6:00–8:30. Learn to make chalk using an old-world recipe with new-world materials, and learn professional techniques for masking, stenciling, shading, and enlarging a picture (fee). Children under 15 must register and attend with an adult. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Sponsored by Medical Mutual

MIX

MIX is for adults 18 and over. \$8/\$10 at the door, CMA members free.

MIX: Mughal Fri/Sep 9, 5:00–10:00. Enjoy the last days of summer! Check out the centennial exhibition *Art and Stories from Mughal India* to see epic poems, myths, and romances painted in colorful detail. Plus, enjoy talks in the exhibition by curator Sonya Rhie Quintanilla, a pop-up restaurant featuring Indian-inspired dishes, and music, drinks, and dancing outside on the museum’s south lawn.

MIX: Scale Fri/Oct 7, 5:00–10:00. Explore art of all sizes, from monumental photographs and tapestries to portrait miniatures and carved gems. Don’t miss your last chance to see *BIG: Photographs from the Collection*, and enjoy music, drinks, and hands-on art in the atrium.

Supported by Great Lakes Brewing Company

The Performance Season Ahead

Coming up later this season, the Oberlin Contemporary Music Ensemble returns for a series of weekend concerts, Jean-Baptiste Monnot and Emmanuel Arakélian perform organ recitals, a film series honors composer Philip Glass and his 80th birthday, and a vocal trio from The Crossing presents David Lang’s *Lifespan* in a weekend of performances in the east glass box gallery. We also welcome violinist Francesco D’Orazio and cellist Jeffrey Ziegler for solo concerts at Transformer Station. In the spring Frode Haltli and Emilia Amper present *Grenseskogen* (The Border Woods), a new work rooted in Nordic folksong; we spotlight composer Morton Feldman; and pioneering jazz harpist Brandee Younger appears with her ensemble.

Thomas Welsh
Director of
Performing Arts

More information is available online at cma.org/performingarts.
Performing Arts supported by Medical Mutual



Emilia Amper Rooted in Nordic folksong



The Wrong Box Cook, Moore, Sellers, Richardson, Caine, and Mills all in one dark comedy

Out of the Past

Did our filmgoing forebears know something that we don’t? A survey of the movies screened at the CMA throughout the past 100 years revealed many films that are still revived at cinematheques, repertory theaters, and museums. However, other movies were less familiar, if not completely unknown: terra incognita. Were there gems among them?

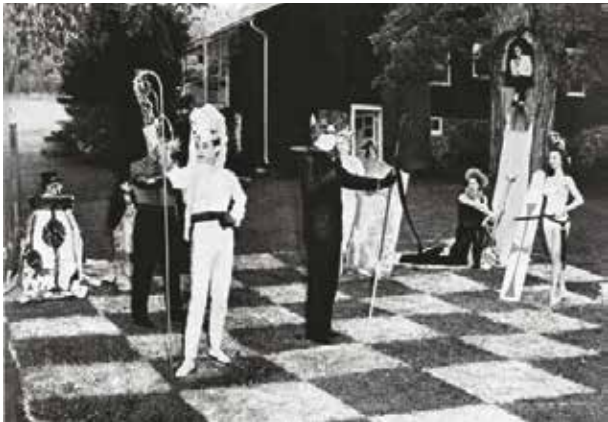
This fall I have decided to unearth some of these buried treasures and bring back one-time CMA favorites to the museum. Among these neglected or forgotten works are two uproarious comedies, a French fantasy, a Surrealist experiment, and two nature documentaries. Our series also includes two features based on Rudyard Kipling stories, both screened multiple times at the CMA. *Elephant Boy* is a documentary-drama hybrid co-directed by Robert J. Flaherty and Zoltan Korda; it was not included in our January/February Flaherty series. *Captains Courageous* stars Spencer Tracy in his first Oscar-winning role. These two movies, along with the recent success of the remake of *The Jungle Book*, have inspired a concurrent September/October film series: Kipling on Film.

Except as noted, all CMA films are \$9 (CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher) and are shown in Morley Lecture Hall.

John Ewing
Curator of Film

Captains Courageous Fri/Sep 23, 6:45. Sun/Sep 25, 1:30. Directed by Victor Fleming. With Spencer Tracy, Freddie Bartholomew, and Lionel Barrymore. A spoiled rich kid on a transatlantic cruise falls overboard and is rescued by a fisherman. (USA, 1937) *\$11; CMA members, seniors 65 & over, students \$9; no vouchers or passes.*

8 x 8: A Chess-Sonata in 8 Movements Wed/Sep 28, 7:00. Directed by Hans Richter, in cooperation with Yves Tanguy, Alexander Calder, Max Ernst, Jean Cocteau, et al. Some famed Surrealist/Dada artists collaborated on this playful avant-garde feature. (USA, 1957)



The Great Adventure Fri/Sep 30, 7:00. Directed by Arne Sucksdorff. Beauty and cruelty coexist in this poetic nature film. (Sweden, 1953) *\$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes.*

The Adventures of Chico Sun/Oct 2, 1:30. Directed by Horace and Stacy Woodard. A Mexican boy without neighbors befriends the desert animals who live around him. (USA, 1938)

Elephant Boy Sun/Oct 9, 1:30. Directed by Robert J. Flaherty and Zoltan Korda. This film version of a story in Kipling’s *The Jungle Book* focuses on a young Indian boy who helps his father round up a herd of elephants. (UK, 1937)

When Comedy Was King Wed/Oct 19, 7:00. Fri/Oct 21, 7:00. With Charlie Chaplin, Buster Keaton, Laurel and Hardy, et al. A hilarious silent-film compilation made by Oscar-winner Robert Youngson. (USA, 1960) *\$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes.*

The Wrong Box Wed/Oct 26, 7:00. Fri/Oct 28, 7:00. Directed by Bryan Forbes. With John Mills, Michael Caine, Ralph Richardson, Peter Cook, Dudley Moore, Peter Sellers, et al. Two estranged elderly brothers try to outlive each other and inherit a fortune. (Britain, 1966) *\$11; CMA members, seniors 65 & over, students \$9; no vouchers or passes.*

The Beauty of the Devil Sun/Oct 30, 1:30. Directed by René Clair. With Michel Simon and Gérard Philipe. Elderly Professor Henri Faust is granted renewed youth by Mephistopheles, but the young Faust proves more interested in women than in his scientific pursuits. (France/Italy, 1950, subtitles)

New Films and Special Events

Diary of a Chambermaid Fri/Sep 2, 7:00. Sun/Sep 4, 1:30. Directed by Benoît Jacquot. In the third film version of Octave Mirbeau’s caustic novel, a young servant girl works for a wealthy French couple. (France/Belgium, 2015, subtitles)

THE MUSICAL THEATER PROJECT CO-PRESENTS
Cradle Will Rock Sun/Sep 11, 1:30. Directed by Tim Robbins. With Hank Azaria, Cary Elwes, John Cusack, Bill Murray, et al. An amazing all-star cast re-creates the rabble-rousing era of the radical, pro-union 1937 musical *The Cradle Will Rock*. The Musical Theater Project (TMTP) artistic director Bill Rudman and CMA curator of film John Ewing introduce the screening. (USA, 1999) *\$12; CMA & TMTP members, seniors 65 & over, students \$9; no vouchers or passes.*

DEPARTMENT Q TRILOGY
Directed by Mikkel Nørgaard (pts. 1 & 2), Hans Petter Moland (pt. 3). These new Nordic noirs are based on Jussi Adler-Olsen’s popular series of Danish crime novels. (Denmark, subtitles)

The Keeper of Lost Causes Wed/Sep 7, 7:00. Fri/Sep 9, 7:00. Police detective Carl Mørck, despite being demoted to a desk job, reopens an unsolved case involving a missing female politician. (2013)

The Absent One Wed/Sep 14, 6:45. Fri/Sep 16, 6:45. Mørck and his partner Assad crack another long-dormant cold case—the 20-year-old murder of two twins at an elite boarding school. (2014)

A Conspiracy of Faith Sat/Sep 17, 1:30. Wed/Sep 21, 7:00. A child’s bloody message in a bottle leads Mørck and Assad to a shadowy religious community associated with missing children. (2016)

Department Q: The Keeper of Lost Causes Desk job departure



Kipling on Film

Six classic films inspired by the works of Rudyard Kipling, most set in India before the Brexit from the subcontinent.

Captains Courageous Fri/Sep 23, 6:45. Sun/Sep 25, 1:30. See description on opposite page.

Gunga Din Wed/Oct 5, 6:45. Fri/Oct 7, 6:45. Directed by George Stevens. With Cary Grant, Victor McLaglen, Douglas Fairbanks Jr., Joan Fontaine, and Sam Jaffe.

One of Hollywood’s greatest action-adventure-comedies focuses on three British soldiers stationed in colonial India. (USA, 1939) *\$11; CMA members, seniors 65 & over, students \$9; no vouchers or passes.*

Elephant Boy Sun/Oct 9, 1:30. See description on opposite page.



EVERETT COLLECTION

CMA CENTENNIAL EVENT: RUSS TAMBLYN IN PERSON! The Kid from Cleveland Sun/Sep 18, 1:00. Directed by Herbert Kline. With George Brent. Hollywood actor Russ Tamblyn, whose seven-decade career encompasses such classics as *West Side Story*, *Seven Brides for Seven Brothers*, *Twin Peaks*, and *Django Unchained*, appears in person with the shot-in-Cleveland film that gave him his first lead role. Features the World Champion 1948 Cleveland Indians and scenes shot at the



Kipling’s classic is a splendid Technicolor adventure fantasy. (USA/UK, 1942)

The Light That Failed Sun/Oct 23, 1:30. Directed by William A. Wellman. With Ronald Colman, Walter Huston, and Ida Lupino. A London painter slowly losing his sight struggles to finish his masterpiece. (USA, 1939) *\$11; CMA members, seniors 65 & over, students \$9; no vouchers or passes. Print courtesy of the UCLA Film & Television Archive.*



The Man Who Would Be King Caine and Connery conspire

Artists on Their Art

Hearing artists talk about their work is a fascinating experience that sheds light on the creative process. This fall, don’t miss the chance to hear directly from two well-known contemporary artists: photographer Laura McPhee and painter Dana Schutz.

In conjunction with her photograph *Early Spring (Peeling Bark in Rain)* on view in *BIG: Photographs from the Collection*, Laura McPhee lectures at the museum on September 17. Known for stunning large-scale landscapes and portraits, McPhee is currently working in the western United States to



Presentation 2005. Dana Schutz (American, born 1976). Oil on canvas; 304.8 x 426.7 cm. Courtesy of the artist and Petzel, New York

chronicle visual stories about geologic and human time that contemplate the consequences of humanity’s attempts to control and manage nature. A professor at the Massachusetts College of Art and Design, McPhee has exhibited widely in the United States and abroad.

Then, on October 1, Dana Schutz visits the museum as part of the Contemporary Artists Lecture Series. Schutz, a graduate of the Cleveland Institute of Art, has gained renown for her large, quirky, and emotional yet ambiguous paintings that combine bold, bright colors with abstract figures. She gained notoriety in 2002 with the exhibition *Frank from Observation*, a kind of postapocalyptic narrative in which she cast herself as the last painter and the titular Frank as the last subject. Fourteen years later, her mesmerizing work continues to captivate viewers.

Place above All Else: The Photographic Work of Laura McPhee Sat/Sep 17, 2:00, Recital Hall. Free; reservations recommended.

Contemporary Artist Lecture: Dana Schutz Sat/Oct 1, 2:00, Recital Hall. Free; reservations required.

Talks and Tours

Tours are free; meet at the atrium desk unless noted.

Guided Tours 1:00 daily. *Art and Stories from Mughal India* Tue/11:00 and Thu & Sun/2:00 (through Oct 9). *Kara Walker* Wed/3:00 (starting Sep 21).

Stroller Tours see page 30.

Art in the Afternoon First Wed of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss. Free, but preregistration required; call 216-231-1482.

Curator Chats Every Tue/12:00, until Oct 18. Join curator of Indian and Southeast Asian art Sonya Rhie Quintanilla for a short discussion in the exhibition *Art and Stories from Mughal India*. Each week, explore a new theme or story. Meet in the exhibition.

Sep 6 *Mughals and the Europeans: Make Money and Save Souls*

Sep 13 *Mughal Fashion and Textiles*

Sep 20 *Mughal Architecture: Palaces, Pavilions, and Tombs*

Sep 27 *Flora, Fauna, and Food in Mughal India* (with special guest Douglas Katz, CEO and chef, Fire Spice Company)

Oct 4 *Tales for Kings and Queens*

Oct 11 *Omens and Astrology*

Oct 18 *Popular Demand*

Nur Jahan, the Great Mughal: The Story of an Uncrowned Empress Wed/Sep 14, 6:00. Ruby Lal of Emory University discusses how human strengths and weaknesses and the twists and turns of 17th-century politics combined to defy a time and a culture that ought to have made the reign of Nur Jahan impossible. Free; reservations recommended. Meet in the exhibition.

Kathak Dance in the Mughal Court Wed/Sep 28, 7:00. Curator Sonya Rhie Quintanilla and enthusiast Sujata Lahke discuss the ancient classical Indian dance form kathak, originating from Hindu storytelling traditions. Demonstrations presented by a dancer from the Anga Kala Kathak Academy. Free; reservations recommended. Meet in the exhibition.

CMAtennial Tours Wed/Sep 14 and Oct 12, 6:30 (members only) and Sat/Sep 10 and Oct 8, 1:30. Celebrating 100 years since our doors opened, we offer these new audience participation tours. Take a selfie, play games, strike a pose, and experience the CMA in unexpected ways.

Centennial Chats Other museums are helping us celebrate our centennial by lending masterpieces from their collections! Check them out with our curators and educators in these short talks focused on a single object.

Sep 6 and 7, 2:00. Roy Lichtenstein, *Little Big Painting*, from the Whitney Museum of American Art, New York. Meet in gallery 229.

Sep 13 and 14, 2:00. Frida Kahlo, *Fulang-Chang and I*, from the Museum of Modern Art, New York. Meet in gallery 224a.

Sep 22 and 23, 2:00. Karl Schmidt-Rottluff, *Portrait of Emy*, from the North Carolina Museum of Art, Raleigh. Meet in gallery 225.

Sep 29 and 30, 2:00. Paulding Farnham (designer), Tiffany & Co. (maker), *The Wade Necklaces*, from the Cleveland Museum of Natural History and Tiffany & Co. Archives, New York. Meet in gallery 221.

Oct 4 and 5, 2:00. John Singer Sargent, *Helen Sears*, from the Museum of Fine Arts, Boston. Meet in gallery 208.

Oct 11 and 12, 2:00. Vassily Kandinsky, *Improvisation No. 30 (Cannons)*, from the Art Institute of Chicago. Meet in gallery 225.

Oct 20 and 21, 2:00. *Human Effigy Pipe*, from the Ohio History Connection, Columbus. Meet in gallery 231.

Oct 27 and 28, 2:00. Francis Bacon, *Study for Portrait VI*, from the Minneapolis Institute of Art. Meet in gallery 224.

Seductive Surfaces: French Drawings in the 18th Century Wed/Oct 12, 6:00. Join James Wehn, guest curator of *Elegance and Intrigue: French Society in 18th-Century Prints and Drawings*.

Join in

Art Cart Second Sun of every month, 1:00–3:00. Wearing gloves and guided by the Art to Go team, enjoy a rare opportunity to touch specially selected genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.

Sep 11 *Cool Knights: Armor from the European Middle Ages and Renaissance*. Touch real pieces of armor.

Oct 9 *Oodles and Oodles of Lines and Shapes*. Explore how artists make objects incorporating line, shape, and form.

Make & Take: Craft with Style Second Wed of every month, 5:30–8:00. Drop in and join others in the atrium to make simple craft projects. Learn new techniques and grab a drink! \$5.

Sep 14 *3-D Frames*. Turn recycled materials into sparkling frames to hold your treasured memories. Inspired by the art of Fabergé.

This event is sponsored by United.

Oct 12 *Masks*. Create elegant paper masks for your October festivities.

Meditation in the Galleries Second Sun of every month, 11:00, gallery 244. All are welcome; no prior experience with meditation required. Free; registration recommended. *Please note: Starting in January 2017 this program will require a \$5 registration fee.*

Yoga at the Museum Third Sat of every month, 11:00, north court lobby. Advance registration required. \$20, CMA members \$15. Limit 30 participants. Please bring your own mat.

Sep 17 *Animals*. Explore how animals are depicted in art, then enjoy an all-levels yoga class featuring animal poses.

Oct 15 *Autumn*. Celebrate autumn with a tour of artworks and an all-levels yoga class focusing on this colorful season.

Art and Fiction Book Club Three Wed/Oct 12, 19, and 26, 1:30–2:45. *The Man in the Picture* by Susan Hill. \$45, CMA members \$35. Space is limited.

Storytelling Showcase Sat/Oct 8, 2:30, Recital Hall. The MetroHealth System’s Arts-in-Medicine Department and the CMA partner for the final showcase of *Stories ARThe Best Medicine*. For four weeks, storytellers from MetroHealth’s HIV/AIDS community worked with performance and teaching artist, and 2016 Creative Workforce Fellow, Ray Caspio to find, craft, and perform their unique stories inspired by the museum’s collection. Free; no registration required.

ArtLens Tutorials

ArtLens 2.0 Information Sessions Every Tue/10:30 and Sat/12:30. Learn how to use the new functionalities of ArtLens 2.0. Meet in Gallery One.

Community Arts around Town

Enjoy Community Arts artists and performers at area events. For details and updated information see clevelandart.org.

Art Crew Characters based on objects in the museum’s collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or e-mail commartsinfo@clevelandart.org.



Yearly Traditions Old and New

Held the last Sunday of September since 2003, the **Dr. John and Helen Collis Lecture** has become a celebrated annual tradition. The focus alternates between Byzantine and ancient Greek art year to year, bringing the foremost scholars in each field to speak at the museum. For the 13th annual lecture on Sunday, September 25, Dr. Ioli Kalavrezou, Dumbarton Oaks Professor of Byzantine Art at Harvard University, presents *Constructing Motherhood: The Veneration of the Virgin in Byzantine Culture*, a discussion of the Virgin’s celebrated position in Orthodox Christianity and the development of her depiction in art throughout the Byzantine era.

Aficionados of Indian art now also have an annual event to enjoy on the model of the Collis Lecture. On Saturday, October 15, Asok Kumar Das, director emeritus of the Maharaja Sawai Man Singh II Museum, Jaipur, and former deputy keeper at the Indian Museum, Kolkata, delivers the first annual **Distinguished Lecture in Indian Art**, titled *Basavana: The Artist of Unique Excellence*, an exploration of the life of the foremost artist in the Mughal emperor Akbar’s painting atelier.

Constructing Motherhood: The Veneration of the Virgin in Byzantine Culture Sun/Sep 25, 2:00, Gartner Auditorium. Free; reservations required.

Basavana: The Artist of Unique Excellence Sat/Oct 15, 2:00, Gartner Auditorium. Free; reservations required.

This lecture is made possible by the Dr. Ranajit K. Datta in Memory of Kiran P. and S. C. Datta Endowment Fund.

Ivory Plaque with Enthroned Mother of God (“The Stroganoff Ivory”), 950–1025. Byzantium, Constantinople, Byzantine period. Ivory; 25.3 x 17.2 x 1.8 cm. Gift of J. H. Wade, 1925.1293

The hunter offers the mother parrot to the king of Kamarupa (detail), verso of folio 36 from a *Tuti-nama* (Tales of a Parrot), c. 1560. Mughal India, made for Akbar (reigned 1556–1605). Basavana (Indian, active c. 1560–1600). Opaque watercolor, ink, and gold on paper; 10.2 x 10.7 cm (painting). Gift of Mrs. A. Dean Perry, 1962.279.36.b

For Teachers

Art to Go See and touch amazing works of art from the museum’s distinctive Education Art Collection. Call 216-707-2467 or visit clevelandart.org.

Early Childhood Educator Workshop: Artful Play and Process-Based Learning Sat/Oct 1, 10:00–1:00. Ohio-approved. \$25, TRC Advantage members \$20. Register through the ticket center by September 25.

Learning through Play Fri/Oct 14, 10:00–12:30. \$15, TRC Advantage members \$10. Register through the ticket center.

Scholarships A limited number of scholarships are available to support staff-led lessons in the galleries. For more information, visit cma.org/learn or contact Hajnal Eppley (216-707-6811 or heppley@clevelandart.org).

Distance Learning Subsidies Subsidies may be available. For information on topics, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Transportation Subsidies for Qualifying Schools When you make a tour request online, you can also apply for funds to offset the cost of traveling to the CMA. For more information, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Support provided by the Womens Council of the Cleveland Museum of Art, Eaton Charitable Fund, and Kent H. Smith Charitable Trust

TRC to Go—Professional Development Comes to You! The CMA can support curriculum across all subject areas and grade levels. To find out more, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). Register through the ticket center.

For up-to-date information regarding educator events and workshops, visit cma.org/learn.

Art to Go and Distance Learning supported by Ernst & Young

Stroller Tours

Second and third Wed of every month, 10:30–11:30. Limit ten baby/adult pairs. \$5 per stroller, preregistration required; meet at the atrium desk. Oct 12 and 19 *Ancient Animals*; Nov 9 and 16 *Political Paintings*; Dec 14 and 21 *Inside/Outside*.

NEW! CMA Baby

Four Tues, 10:30–11:00. Enjoy baby-friendly stories and songs in the classroom and a short stroll through the galleries. Advance registration required. Adult/baby (birth to 18 mo.) pair \$35, CMA members \$28. Limit nine pairs. Member registration for November begins Sep 1; nonmembers Sep 15. Sep 6–27 *You and Me*; Oct 4–25 *Color*; Nov 1–22 *Animals*.

Art Stories

Every Thu, 10:30–11:00. Read, look, and play with us—now in the galleries! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Designed for children ages 2 to 5 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Free; register through the ticket center. Space is limited.

Second Sundays

Second Sun of every month, 11:00–4:00. Enjoy a variety of family-friendly activities including art making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same! Sep 11 *Days and Knights*; Oct 9 *Draw Together: A Big Draw Event* (co-presented by SPACES).

Sponsored by Medical Mutual

Family Game Night

Mysteries in the Museum Fri/Oct 14, 5:30–8:00. Games for everyone and puzzles to challenge any age. \$30 per family, CMA members \$25; day of event \$30. Register online or through the ticket center.



GREGORY M. DONLEY

The Draw of Drawing

Learn to look / Exert yourself / Really seeing isn’t automatic—it’s hard work.

Student Patricia Brodsky was so moved by her Introduction to Drawing class that she penned this verse. Her instructor JoAnn Rencz knows firsthand that drawing can be exciting for students, especially when copying masterworks in the galleries or sketching a live model. The museum’s teaching artists help drawing students of all ages learn the skills they need to express the three-dimensional world on a flat surface. Drawing is a fundamental component of the museum’s art classes for children, while teens can hone their drawing skills in the Teen Drawing course offered on Saturdays, and adults can practicing their drawing skills at classes offered during the day and evening, as well as on weekends throughout the year.

The museum honors its commitment to the joy of drawing on October 9 by hosting **Draw Together: A Big Draw Event**. Visitors are invited to draw in the galleries while taking cues from the masters and learning new skills. Sketching in the galleries from real artworks is an age-old method of learning how to draw. This daylong event is part of the Big Draw, an international festival of drawing every October that originated in England. Co-presented by SPACES.

Seema Rao

Director,
Intergenerational
Learning

Art Together
Family Workshops

Art Together is about families making, sharing, and having fun together in the galleries and in the studio. Adult/child pair \$40, CMA members \$36; each additional person \$12.

Still-Life Painting Workshop Sun/Sep 18, 1:00–3:30.

Painting with Paper Pulp Sun/Oct 23, 1:00–3:30. Member registration begins Sep 1; nonmembers Sep 15.

Ceramics Workshop Sun/Nov 13, 1:00–3:30. Member registration begins Oct 1; nonmembers Oct 15.

My Very First Art Class

Four Fri, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Adult/child pair \$80, CMA members \$72; additional child \$20. Limit nine adult/child pairs.

Sep 9, 16, 23, 30 *You and Me, Shape, Outside, and Animals*

Oct 7, 14, 21, 28 *Line, Sounds, Opposites, and Fall*

Nov 4, 11, 18, Dec 2 *Funny Faces, Texture, Things That Go, and Food*

Museum Art
Classes for Children
and Teens

Six Sat/Oct 15–Nov 19, 10:00–11:30 or 1:00–2:30. These studios for students ages 3 to 17 combine a visit to the CMA galleries and art making in the classroom.

Art for Parent and Child (age 3) Mornings only. Limit 12 pairs.

Mini-Masters: Line (ages 4–5)

Imagine That! (ages 5–6)

Art Adventures (ages 6–8)

Supersize It! (ages 8–10) Objects must fit through the door.

Start with the Basics (ages 10–12)

Teen Drawing Workshop (ages 13–17)

Fees and Registration Most classes \$108, CMA members \$90. Art for Parent and Child \$120/\$108. Member registration begins Sep 1; nonmembers Sep 15. Register through the ticket center at 216-421-7350.

Save the dates for winter classes! Six Sat/Jan 14–Feb 18, 10:00–11:30 or 1:00–2:30.

Adult Studios

Learn from artists in informal studios with individual attention. Supply lists and model fee info at the ticket center.

All-Day Workshop: Lotus Chinese Painting Tue/Sep 6, 10:00–4:00 (lunch on your own). Instructor: Mitzi Lai. \$90, CMA members \$70. Completion of the Four Gentlemen course is a prerequisite.

Painting for Beginners (Oil and Acrylic) Eight Tue/Sep 13–Nov 1, 10:00–12:30. Instructor: Susan Gray Bé. \$202, CMA members \$155.

Introduction to Drawing Eight Tue/Sep 13–Nov 1, 1:00–3:30. Instructor: JoAnn Rencz. \$195, CMA members \$150.

Drawing in the Galleries Eight Wed/Sep 14–Nov 2, 10:00–12:30. Instructor: Susan Gray Bé. \$202, CMA members \$155.

Drawing in the Galleries, Evenings Eight Wed/Sep 14–Nov 2, 6:00–8:30. Instructor: Susan Gray Bé. \$202, CMA members \$155.

Introduction to Painting Eight Wed/Sep 14–Nov 2, 10:00–12:30. Instructor: Cliff Novak. \$195, CMA members \$150.

Watercolor Eight Wed/Sep 14–Nov 2, 10:00–12:30. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Watercolor in the Evenings Eight Wed/Sep 14–Nov 2, 6:00–8:30. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Beginning Watercolor Eight Thu/Sep 15–Nov 3, 10:00–12:30. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Multimedia Abstract Art Eight Thu/Sep 15–Nov 3, 1:00–3:30. Instructor: JoAnn Rencz. \$195, CMA members \$150.

Composition in Oil Eight Fri/Sep 16–Nov 4, 10:00–12:30. Instructor: Susan Gray Bé. \$202, CMA members \$155.

Composition in Oil, Evenings Eight Fri/Sep 16–Nov 4, 6:00–8:30. Instructor: Susan Gray Bé. \$202, CMA members \$155; includes model fee.

All-Day Workshop: Painting on Silk Sat/Sep 24, 10:00–4:00. Instructor: Susan Skove. \$90, CMA members \$75; \$30 additional fee for dyes and silk fabric.

Gesture Drawing Three Sun/Oct 16–30, 12:30–3:00. Instructor: Susan Gray Bé. \$95, CMA members \$85.

To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org.



Digital Image Archive

Since 1913 when construction of the Cleveland Museum of Art began, photographers have been documenting works of art, building spaces, gallery installations, staff members, and educational programming. In 2012 more than 100,000 negatives in a variety of sizes and media were transferred to the museum archives. A preservation assessment revealed that a significant portion consisted of dangerous nitrate-based negatives and many safety negatives were badly deteriorated. Saving the images and providing access to our rich history became a priority.

After years of planning, counting, cataloging, and scanning, we are pleased to provide access to historical images through our new website, <http://digitalarchives.clevelandart.org>, which utilizes the digital collection management system CONTENTdm. Included in the 10,000+ images are editorial photographs documenting museum exhibitions, events, people, and buildings from 1916 to 1958; the Mrs. Emil (Mollie) Brudno Collection of photographs of musicians, dancers, conductors, and other performers who participated in Mrs. Brudno’s museum-sponsored Cleveland Concert Course from the 1930s to the 1950s; and a small selection of beautiful photographs of the ghost town Bodie, California, from the John Paul Miller Collection. Archives staff and volunteers are busily scanning and uploading new images, so check back often to see more historical views of the museum.

Susan Hernandez
Digital Archivist
and
Systems Librarian



Textile Art Alliance

The Process of Weaving a Commissioned Tapestry Wed/Nov 2, 7:00, Recital Hall. The Textile Art Alliance presents a lecture by Helena Hernmarck, a Swedish-born, internationally renowned tapestry artist who has operated her own weaving studio for 50 years. Using designs based on photographs, watercolors, handwritten letters, and even the texture of wool itself, through her own unconventional weaving techniques, she produces stunning, monumental tapestries. Hernmarck’s work has been featured in several solo exhibitions and her tapestries are in a number of important collections, including those of the Cleveland Museum of Art, Metropolitan Museum of Art, Los Angeles County Museum of Art, and the Art Institute of Chicago. Free to Textile Art Alliance members and students; \$5 at the door for nonmembers. All are welcome.

Poppies 1978. Helena Hernmarck (Swedish, born 1941). Tapestry weave with weft-bundle floats; wool, silk and metal thread; 343 x 598 cm. Gift of the Trammell Crow Family, 2010.186. © Helena Hernmarck

Scan Man archives assistant Peter Buettner converts old film to new pixels for the Content DM system.

TAA FASHION SHOW 13th Annual Wearable Art Fashion Show and Boutique Sun/Oct 16, 10:30–5:00, Executive Caterers at Landerhaven, Mayfield Heights. The Textile Art Alliance’s benefit for the department of textiles features 50 artist boutiques with one-of-a-kind garments and imaginative fiber wearables. Enjoy the luncheon and a fabulous runway show.

Exclusive preview boutique shopping 10:30; *Luncheon and fashion show* 12:30; *Boutique shopping* until 5:00.

\$55; full payment must accompany all reservations. Register at cma.org/fashionshow beginning Sep 6. Tickets held at the door (nonrefundable). Boutique open to the public 1:00–5:00; \$5 at the door. Advance reservations required; tickets are limited.

Information: Barb Lubinski, at taafashionshow@gmail.com or 330-283-4627

Sponsors: Fine Points Inc., Jenniffer & Co., Wonderly Photographic, Nagada, and Fra Angelica Gallery & Studio



Tapestry Talk Hear Helena Hernmarck

FINE PRINT FAIR

Celebrate the 32nd Fine Print Fair, the Print Club of Cleveland’s annual benefit for the museum’s department of prints. Fifteen dealers from around the country exhibit and sell fine prints and drawings, from old master to contemporary, in the Ames Family Atrium.

Opening Night Benefit Preview Thu/Sep 22, 6:00–9:30. Be the first to view and acquire outstanding works. Enjoy the Curator’s Choice tour, silent auction, and a cocktail reception with cash bar. Tickets are nonrefundable. For more information or to make reservations, call 216-707-2669. \$100 (\$125 after Sep 9).

Fine Print Fair Fri/Sep 23, 11:00–6:00; Sat–Sun/Sep 24–25, 10:00–5:00. Free admission.

Lecture Fri/Sep 23, 11:00, Recital Hall. Jane Glaubinger, who retired in 2016 after serving as curator of prints at the Cleveland Museum of Art for more than 40 years, lectures on “Prints: The Multiple as Original.” Free and open to the public.

Activities Enter to win the raffle print *Two Women*. Tickets \$5 each or six for \$25.

Hourly door prizes

Paper conservation demo presented by the Intermuseum Conservation Association

Printmaking demonstrations by the University of Akron, Kent State University, and the Cleveland Institute of Art

printclubcleveland.org



Exhibitors

ARMSTRONG FINE ART
Chicago, IL
19th/20th-century French prints and drawings

WILLIAM P. CARL FINE PRINTS
Durham, NC
19th/20th-century American and European prints and drawings

CENTER STREET STUDIO
Milton Village, MA
Print publisher

DOLAN/MAXWELL
Philadelphia, PA
Contemporary American and European prints and drawings

FLATBED PRESS
Austin, TX
Print publisher

GOTTHEINER, LTD.
St. Louis, MO
Contemporary prints

CONRAD GRAEBER
Riderwood, MD
American, European, and Japanese prints and drawings

OEHME GRAPHICS
Steamboat Springs, CO
Print publisher

PARAMOUR FINE ARTS
Franklin, MI
American prints 1900–1950

SEGURA ARTS STUDIO
South Bend, IN
Print publisher

STEWART & STEWART
Bloomfield Hills, MI
Print publisher

VANDEB EDITIONS
Long Island City, NY
Print publisher

THE VERNE COLLECTION
Cleveland, OH
Ukiyo-e and contemporary Japanese prints

WARNOCK FINE ARTS
Palm Springs, CA
Contemporary prints

ZYGOTE PRESS
Cleveland, OH
Print publisher

RAFFLE PRINT: *Two Women*
1981–82. Romare Bearden (American, 1911–1988). Screenprint; 23 x 14 1/4 in. Valued at \$3,200. Donated by Paramour Fine Arts.

Circle Neighbors

150 Years of University Circle Institutions—Philanthropy and Entrepreneurship Then, Now, and into the Future Wed/Oct 5, 6:00, Cleveland History Center. Philanthropy and the entrepreneurial spirit of the community have a surprising connection that has allowed University Circle institutions to flourish for the past 150 years. Hear from multigenerational family foundations and private donors on the future of philanthropy in northeast Ohio, the evolution of stewardship, and what it means to nonprofit institutions today.

This event is FREE and open to the public. RSVP by September 30: education@wrhs.org or 216-721-5722, x1502.

Circle Neighbors is a program of the Womens Council of the Cleveland Museum of Art, presented in collaboration with the Western Reserve Historical Society, Holden Arboretum and Cleveland Botanical Garden, Cleveland Museum of Natural History, Cleveland Orchestra, and University Circle Inc.



BANDALOOP In the atrium air

CMAx100

Don't miss the premier event of our centennial year!

CMAx100: The Centennial Celebration

Saturday, October 22, 6:00 p.m.–1:00 a.m.

Featuring a not-to-be-missed vertical dance performance by BANDALOOP, the musical expertise of Chicago's Stu Hirsh Orchestra, an inspired menu designed by acclaimed chef Douglas Katz, and many unforgettable moments throughout the evening!

Hosted by the Womens Council of the Cleveland Museum of Art and William M. Griswold, Director and President

CMAx100 Chair, Helen Cherry

Womens Council Chair, Josie Anderson

To request an invitation, please call 216-707-2267 or e-mail centennialcelebration@clevelandart.org.

Visit bandaloop.org to learn more and view amazing video clips!



The Womens Council

Presenting centennial sponsor



Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. We proudly acknowledge the annual support of the following donors:

Dr. and Mrs. Wulf H. Utian

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Fred and Laura Ruth Bidwell

William P. Blair III

Ingalls Library Benefit Book Sale

Be sure to mark your calendar for the Ingalls Library benefit book sale, held in the library's reading room. This is a wonderful opportunity to choose from an exceptional selection of books, exhibition catalogues, and journals, in all languages and covering art and art history from all periods, as well as a large selection of non-art-related titles. The members-only preview takes place Wednesday, September 21, from 5:00 to 8:30 (proof of membership required). The sale is open to the public on Thursday, September 22, and Friday, September 23, from 10:00 to 4:30, and Saturday, September 24, from 10:00 to 2:00. Members and students (with ID) receive a 20% discount. Free admission; cash, check, and credit cards accepted.

All proceeds directly benefit the Ingalls Library acquisition fund.



FOUNTAIN REMADE

A Great Blue Heron Drinking Fountain by sculptor Emilie Fiero was installed in the Fine Arts Garden in 1928, but was later stolen (and replaced many decades ago with a plain cube). Working from old photographs, McKay Lodge Conservation Laboratory is creating a modern reincarnation to be installed in the original location. Below is a clay model completed this July, to be used to make a mold for bronze casting, and a 1928 photograph of the original.

Generously funded by Allen H. Ford



GALLERY GAME

Whose hair is it?

Find these artworks in the galleries.



Want to check your answers? Bring your game to the atrium desk.

Dyane Hronek Hanslik Educator
Vessela Kouzova Graphic Designer

Hint Look in galleries 203, 204, 219, 225, 237, and 239.



FRONT COVER

Kara Walker in Studio

Earlier this year, the artist works on a suite of large-scale drawings in *The Ecstasy of St. Kara* / *Kara Walker: New Work*, September 10–December 31. Photo © Ari Marcopoulos

ABOVE

School's In

A school tour arrives at the original north entrance, 1920s.

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